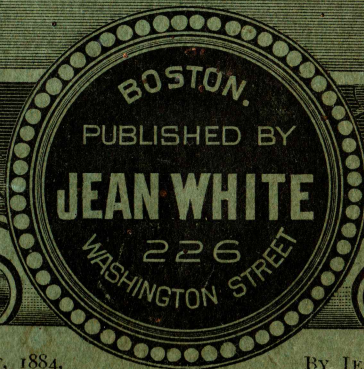
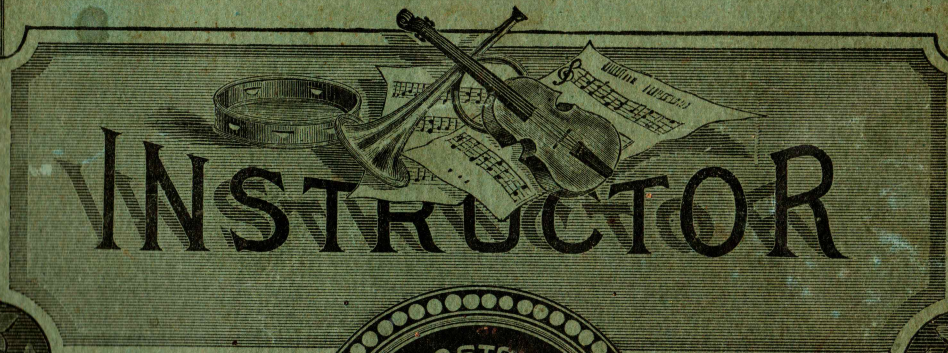


**BANJO**



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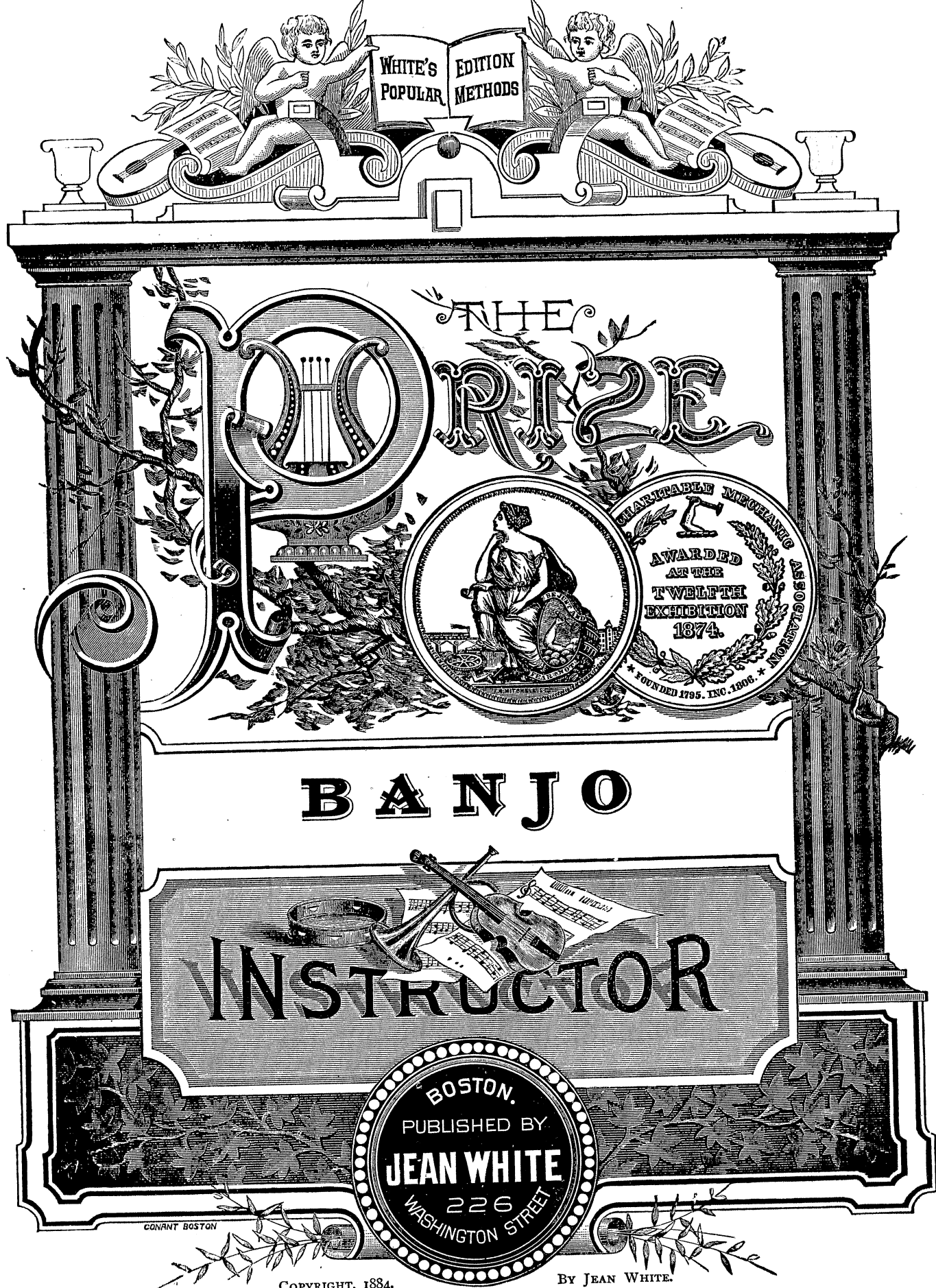
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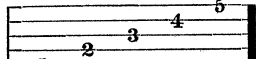
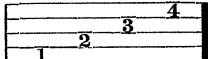




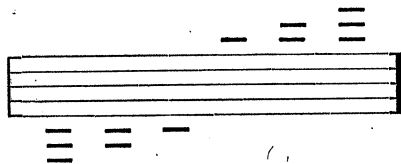
# PART I.


## RUDIMENTS OF MUSIC.



THE five parallel lines on which the notes are placed are called the staff.



The notes may be placed on the "*lines*," or on the "*spaces*" between the lines, and are numbered from the bottom upwards; thus,— lines,  spaces, 

Small lines, which are placed below or above the staff are called "*ledger lines*."



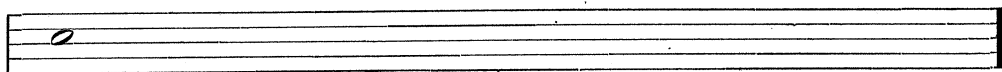
The clef denotes the position of the notes and their names, and is always placed at the beginning of a piece, or at each staff. Treble or G clef, 

The first seven letters of the alphabet are employed for naming the notes; those on the lines are called ; those on the spaces 

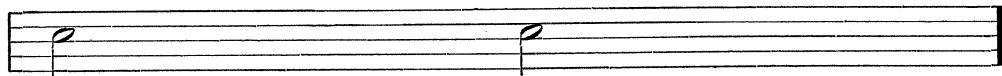
with ledger lines below ; ledger lines above 

### RELATIVE VALUE OF NOTES, AND CORRESPONDING RESTS.

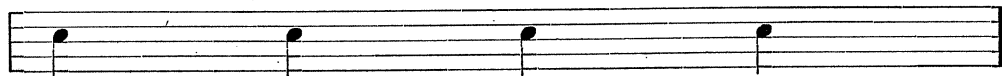
A whole note is equal to



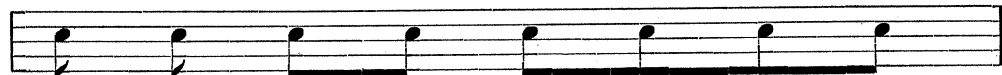
Two halves; which are equal to



Four quarters; which are equal to



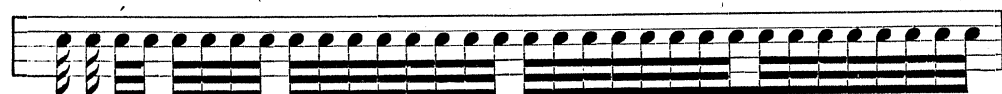
Eight eighth notes; which are equal to



Sixteen sixteenths; which are equal to



Thirty-two thirty-seconds.

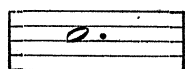
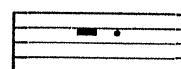




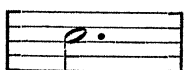
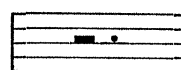
Notes.							
Rests.							
	Whole.	Half.	Quarter.	Eighth.	Sixteenth	Thirty-second.	Sixty-fourth.

A dot after a note or rest increases its value one half.

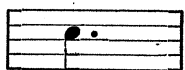
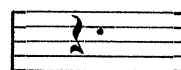
This note is equal to a whole and a half note, or six quarters.

 or rest. 

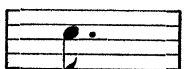
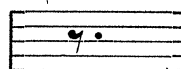
This note is equal to a half note and a quarter, or three quarters.

 " 

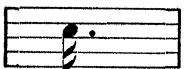
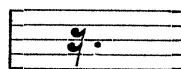
Three eighths.

 " 

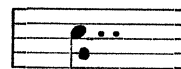
Three sixteenths.

 " 

Three thirty seconds.

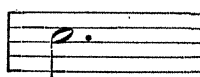
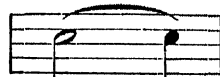

 " 

When two dots are placed after a note, the second dot adds one half of the value of the first; a quarter note with two dots is equal to a quarter, an eighth, and a sixteenth.

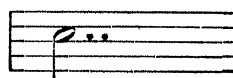



This may be better understood by the use of the sign  $\frown$  which is called a tie. When it is placed over two notes on the same degree of the staff, it ties the second note to the first, and both are played as one note.

It is just the same whether written

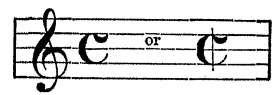

 or  or 

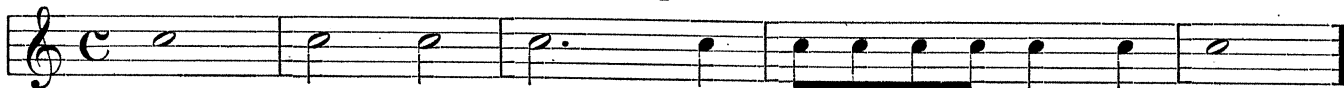
The same may be said also of the second dot,

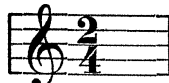
 same as 

### ON TIME.

There are two principal kinds of time, common time and triple time; each of these may be either simple or compound. The sign or figures by which the kind of time of a piece is indicated, is placed immediately after the clef.

When simple common time is marked in the following manner:  or  it indicates that each measure contains a whole note, or its equivalent.



When these figures  are used, the measure contains a half note, or its equivalent.



In the following examples two kinds of compound common time are given.







Each measure of common time, whether simple or compound, can be divided into two or four equal parts. Simple or compound triple time is divided into three equal parts.

The figures at the commencement of a piece, indicates a whole note (Semibreve) to a measure. The lower figure shows in how many parts a whole note is divided, and the upper figure how many of those parts are contained in each measure.

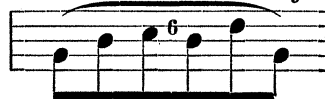
The figures  $\frac{2}{4}$  indicates that the time is divided into quarters, and that two quarters are contained in a measure. The figures  $\frac{3}{8}$  means that the time is divided into eighths, and that three eighths are contained in a measure.

### ON TRIPLETS.

The figure 3 placed over or under a group of three notes signifies that they are to be played in the time of *two* of the same kind.



The figure 6 placed over or under a group of six notes indicates that they are to be played in the time of *four* of the same kind, and are called *sextolets* :



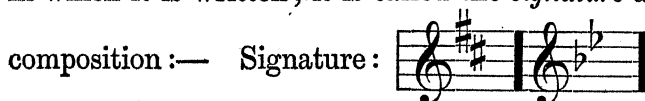
### ON ACCIDENTALS.

A sharp (#) placed before a note raises it a semitone, a flat (b) lowers it a semitone, and affects all such notes and their octaves, throughout the measure.

A natural (♮) restores a note to its original tone. A double sharp (x) before a note raises it a whole tone; a double flat (bb) lowers it a whole tone.

### ON THE SIGNATURE.

The number of sharps or flats placed next to the clef at the beginning of a piece, denote the key in which it is written; it is called the *signature* and affects all the notes thus marked throughout the



### VARIOUS SIGNS.

The hold or pause prolongs a note at pleasure. In certain cases the performer may introduce a cadenza or other embellishment; but, when the sign is placed over a rest it indicates merely a prolonged silence.




The sign of repeat has reference to a part of the piece which is to be played over again.

The double bar or period indicates that a part of the piece, or the whole is ended.

When the double bar is marked thus; then only that part is repeated on which side the dots are placed.

*Da Capo.* (D.C.) signifies that the piece is to be played again from the beginning to the sign or the word "*fine*."


## ON TURNS, TRILLS, AND MORDENTS.


The turn  is played thus,  Sometimes it is indicated by small notes: 


Written. 

Executed. 


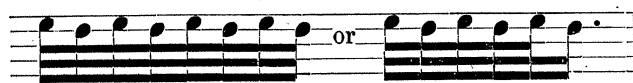
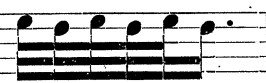
A note with a turn. A dotted note with a turn. Inverted turn. Example.

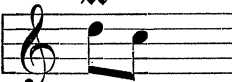
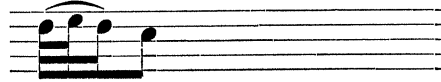
Written. 




Executed. 

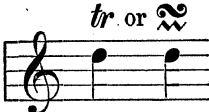
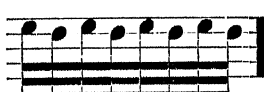

thus, 



The lower note of a turn, or the note preceding the principal tone, is always half a tone below the next.



A trill, marked thus,  is played thus,  or 


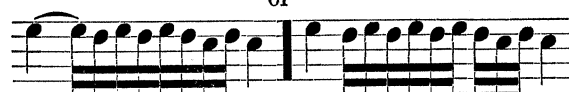

The mordent or short trill, which begins with the note itself.  is played thus, 

A succession of mordents, or short trills,  is played thus,  Sometimes it is written out, as 


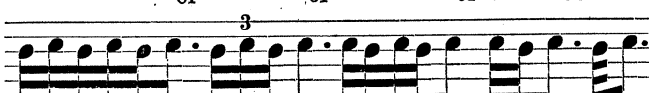
A trill with a turn,  is played thus,  or 

The long common trill,  is played thus, 

The prepared trill,  is played thus, 

The trill connected with the previous note,  is played thus,  or 

The usual sign for a trill is (*tr*). The kind of trill to be played is generally left to the taste or judgment of the performer.

The passing trill,  is played thus, 

The length of this, as other trills, depends on the character of the passages in which it occurs, whether it is to be slow, or fast.



## PART II.

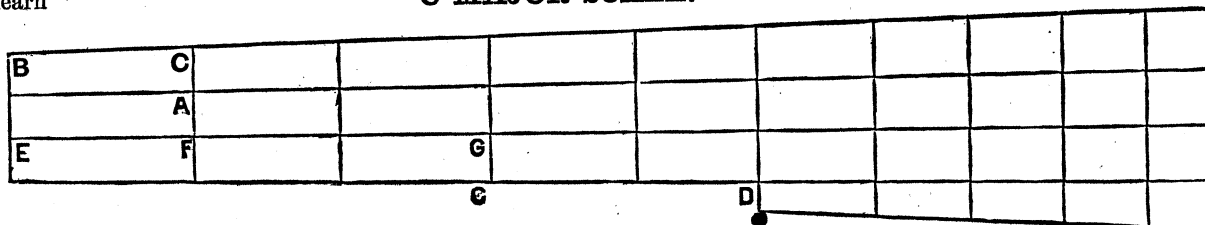
### DIAGRAMS OF THE FINGER-BOARD OF THE BANJO.

Begin on the third fret fourth string which makes C; then fifth fret same string, D; open third string, E; first fret same string, F; third fret, G; first fret second string, A; open first string, B; first fret same string, C. All the other diagrams to be studied in the same manner, beginning on the lowest string. By so doing the scales will be easily mastered.

To learn

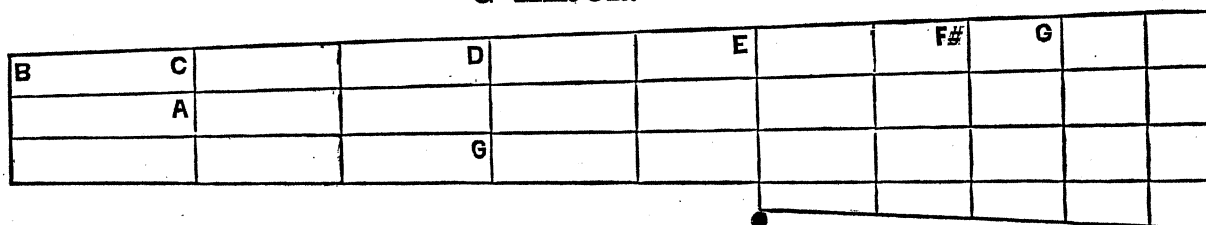
#### C MAJOR SCALE.

No. 1.



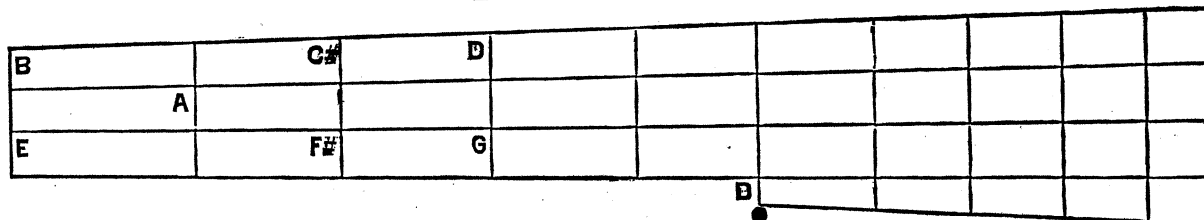
#### G MAJOR.

No. 2.



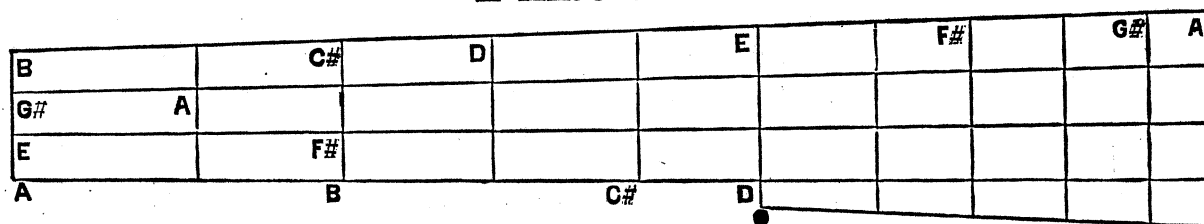
#### D MAJOR.

No. 3.



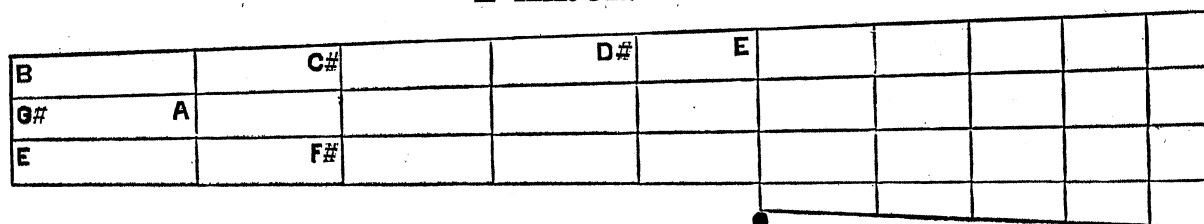
#### A MAJOR.

No. 4.



#### E MAJOR.

No. 5.







# D-FLAT MAJOR.

No. 12.

	C	D $\flat$									
		B $\flat$									
	F	G $\flat$			A $\flat$						
				D $\flat$			E $\flat$				

# G-FLAT MAJOR.

No. 13.

		D $\flat$			E $\flat$		F	G $\flat$			
		B $\flat$		C $\flat$							
		G $\flat$			A $\flat$						

# A MINOR.

No. 14.

G $\sharp$	A										
E		F $\sharp$									
A		B	C		D						

# E MINOR.

No. 15.

B		C $\sharp$			D $\sharp$	E					
	A										
E		F $\sharp$	G								

# B MINOR.

No. 16.

B											
G $\sharp$		A $\sharp$									
E		F $\sharp$									
		B		C $\sharp$	D						

# F-SHARP MINOR.

No. 17.

B		C $\sharp$			D $\sharp$		E $\sharp$	F $\sharp$			
G $\sharp$	A										
		F $\sharp$									

**No. 18.**

**No. 19.**

**No. 19.**

**No. 20.**

**No. 20.**

**No. 21.**

**No. 21.**

No. 22.

No. 22.

No. 23.

No. 23.

### Prize Banjo Method.



U

C		D		E	F				
A $\flat$		B $\flat$							
F		G							

1

A	B $\flat$								
F		G							
B $\flat$		C	D $\flat$		E $\flat$				



C		D	E $\flat$					
	B $\flat$							
F	G $\flat$		A $\flat$					
					E $\flat$			

!

The right forearm is placed three inches from the tailpiece, resting on the rim of of the instrument with the palm of the hand over the bridge.

Curve the hand slightly and pick the strings with the finger by a motion toward the palm of the hand. The fingers are indicated by dots (•), the thumb by a cross (×).

Numbers above or below the staff indicate the fingers used to stop the strings. Zero (0) indicates an open string.

To make the barre, place the thumb in the centre of the back of the neck, and press the forefinger firmly across the fingerboard, preventing the slightest vibration of the strings.

The third string is tuned by placing the finger on the seventh fret of the fourth string which produces E, until it is in unison.

The second string is tuned by placing the finger on the fourth fret of the third string which produces G-sharp, until it is in unison.

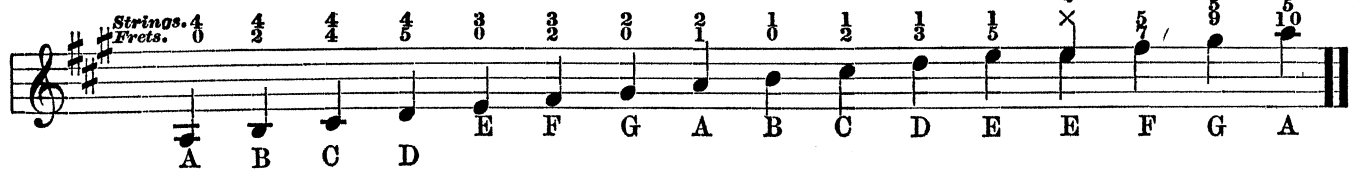
The first string is tuned by placing the finger on the third fret of the second string which produces B, until it is in unison.

The fifth string is tuned by placing the finger on the fifth fret of the first string which produces E, until it is in unison.

## OPEN STRINGS.



## GAMUT IN THE KEY OF A.



Notes at 1st fret.



Notes at 9th fret.



Notes at 2nd fret.



Notes at 10th fret.



Notes at 3rd fret.



Notes at 11th fret.



Notes at 4th fret.



Notes at 12th fret.



Notes at 5th fret.



Notes at 13th fret.



Notes at 6th fret.



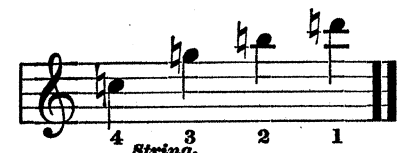
Notes at 14th fret.



Notes at 7th fret.



Notes at 15th fret.



Notes at 8th fret.



Notes at 16th fret.





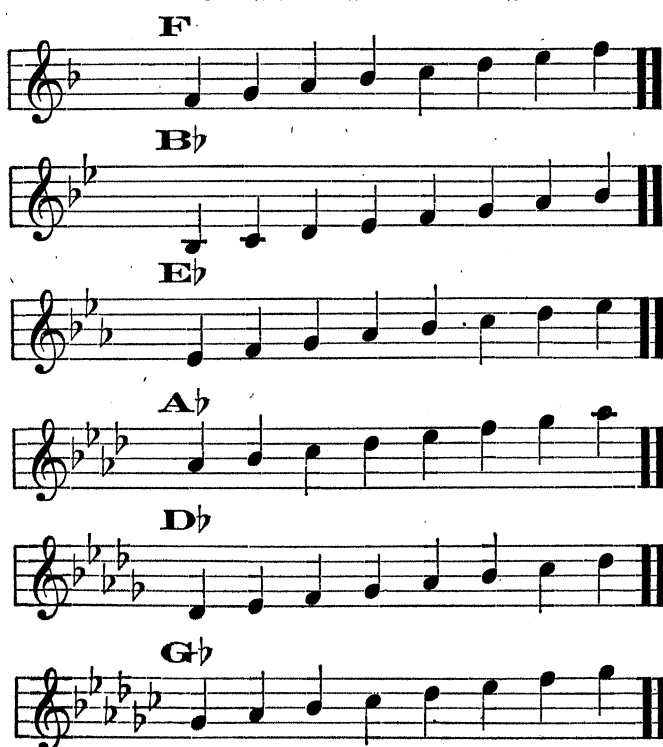
## MAJOR SCALES IN SHARPS.



## MINOR SCALES IN SHARPS.



## MAJOR SCALES IN FLATS.



## MINOR SCALES IN FLATS.



## EXERCISES IN THE KEY OF C MAJOR.

3rd Pos. Barre. 1st Barre. 3rd Barre. 3rd Pos.

Strings. 4 3 2 1  
Frets. 3 3 4 5

## ACCOMPANIMENT CHORDS IN C MAJOR.

## EXERCISES IN THE KEY OF G MAJOR.

Strings. 3  
Frets. 3 2 1 3

4 3 2 1 5 4 3 2 1

4 3 2 1

ACCOMPANIMENT CHORDS IN G MAJOR.

EXERCISES IN THE KEY OF D MAJOR.

ACCOMPANIMENT CHORDS IN D MAJOR.

## EXERCISES IN THE KEY OF A MAJOR.

*Strings. 4*  
*Frets. 0 2 1 2 5*

*5th Pos.*

## ACCOMPANIMENT CHORDS IN A MAJOR.

*5th Pos.* *7th Pos.* *8th Pos.*

## EXERCISES IN THE KEY OF E MAJOR.

*Strings. 3*  
*Frets. 0 2 0 5 2 0*

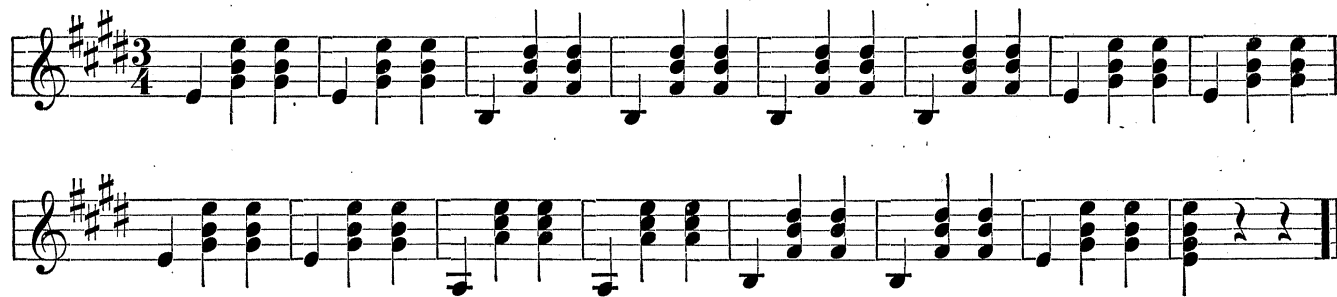
*4 3 3 1 2 3*

*3 3 1 5 2 1*

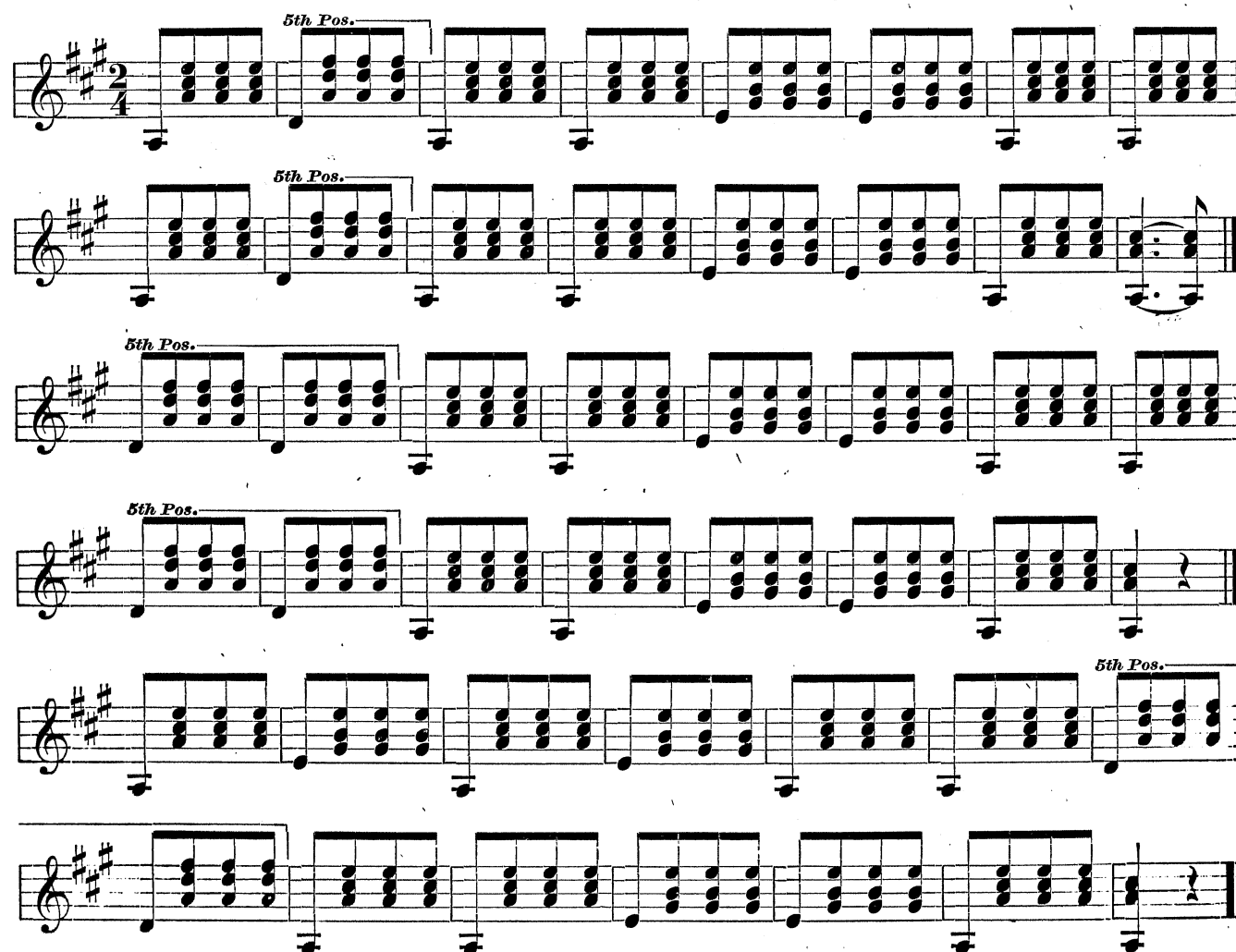




ACCOMPANIMENT CHORDS IN E MAJOR.



ACCOMPANIMENT FOR HOME SWEET HOME IN A.



## ACCOMPANIMENT FOR LITTLE OLD LOG CABIN IN THE LANE.

5th Pos.

5th Pos.

5th Pos.

D.C. for the Chorus.

This musical score is for the piece 'Little Old Log Cabin in the Lane'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece consists of four staves of music. The first staff begins with a rest followed by a series of eighth-note chords. The second staff continues this pattern. The third staff has a '5th Pos.' marking above the first measure. The fourth staff also has a '5th Pos.' marking and ends with a 'D.C. for the Chorus.' instruction.

## ACCOMPANIMENT FOR SWEET EVELINA.

This musical score is for the piece 'Sweet Evelina'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piece consists of three staves of music. The first staff begins with a series of eighth-note chords. The second staff continues this pattern and ends with a repeat sign. The third staff continues the piece and ends with a final chord.

## ACCOMPANIMENT FOR FLYING CLOUD SCHOTTISCHE.

MAGEZ.  
Fine.

This musical score is for the piece 'Flying Cloud Schottische'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece consists of three staves of music. The first staff begins with a series of eighth-note chords. The second staff continues this pattern. The third staff continues the piece and ends with a final chord. The piece is marked 'MAGEZ.' and 'Fine.' at the end.

*Solo.* *Solo.* *D.C.*

ACCOMPANIMENT FOR "JENNIE THE FLOWER OF KILDARE."

*CHORUS.*

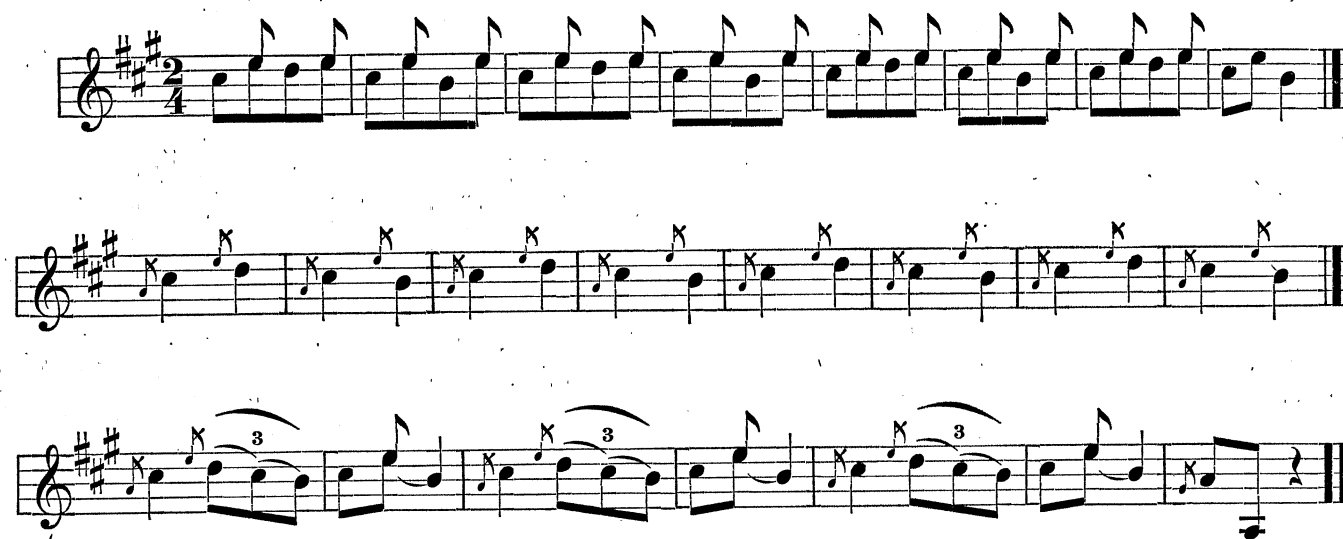
PART III.

CHOICE INSTRUMENTAL SELECTIONS.

HARD TIME JIG.



JUBA DIS, JUBA DAT.



WAIT FOR THE WAGON.

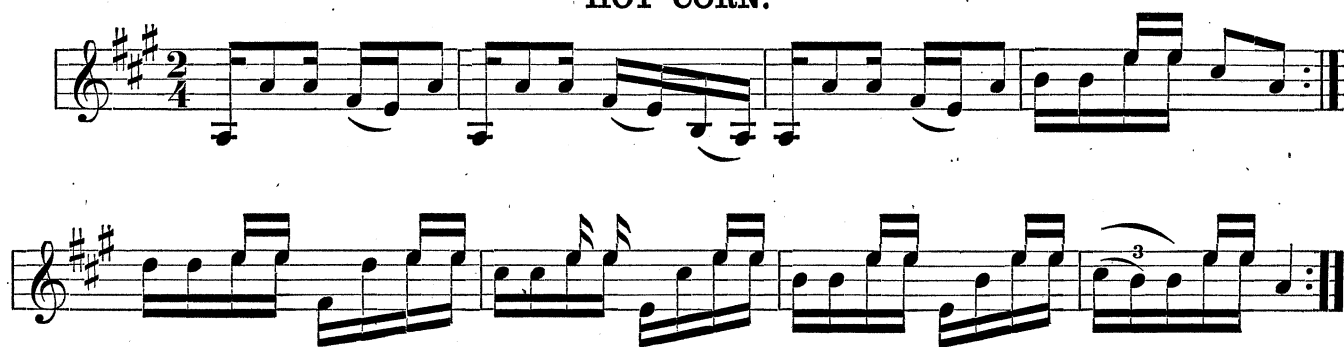




O CARRY ME BACK TO OLD VIRGINIA.



HOT CORN.



MISCHIEVOUS OFFSPRING.



## HIGHLAND FLING.



## MY LOVE'S A LASSIE O.



## ARKANSAS TRAVELER.

ARR. BY MAGEZ.



# WEST END WALK AROUND.

ARR. BY MAGEZ.

Musical notation for the first piece, measures 1 through 12. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

*Dance.*

*Break.*

# CHAMPION WALK AROUND.

ARR. BY MAGEZ.

Musical notation for the second piece, measures 1 through 12. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

*Dance.*

*Break.*

# ENGLISH CLOG HORNPIPE.

ARR. BY MAGEZ.

Musical notation for the third piece, measures 1 through 12. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes various note values, rests, and bar lines.

7th Barre.

7th Barre.

8 Fret.  
2 String.

## AN OLD STAGER.



## TOMMY TURNER'S JIG.

ARR. BY MAGEZ.



## SAILORS' HORNPIPE.

ARR. BY MAGEZ.





SAM COLYER'S STOP JIG.

ARR. BY MAGEZ.



PLANTATION JIG.

ARR. BY MAGEZ.



OLD HORNPIPE.

NEWLY ARR. BY MAGEZ.



## GRANT'S WALTZ AROUND THE WORLD.

BY MISS IDA LEE MAGEZ.



## BUCK TOWN JIG.

ARR. BY MAGEZ.



## IDA MAGEZ'S MINOR JIG.



## FISHERS' HORNPIPE.



## IRISH WASHERWOMAN.

Tune the 4th to B.



## LA CACHUCHA.

ARR. BY MISS IDA LEE MAGEZ.



## PRAIRIE FLOWER JIG.

ARR. BY MAGEZ.

Tune thus.



## TEXAS RANGERS' WALTZ.

BY MISS IDA LEE MAGEZ.



Prize Banjo Method.

3,156—58.

## DASHAWAY WALTZ.

By MISS IDA LEE MAGEZ.

Frets. 0 1 2 3 4 0 3 4  
 5 4 5 4

VAR.  
 12 har. 7 har.  
 12 har. 7 har.

## RICKETT'S HORNPIPE.

3 7 6 7 6 7 2 7



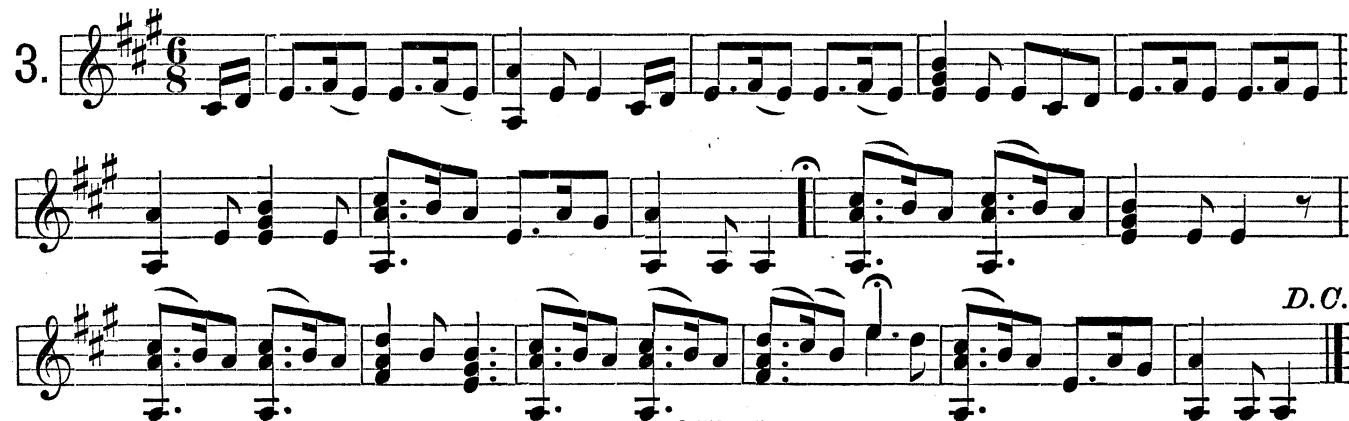
## LANCER'S QUADRILLES.

1. 

D.C.

2. 

D.C.

3. 

D.C.

4. 

5. 

## FREDERICK WILSON'S HORNPIPE.



## MY MARYLAND.

ARR. BY J. M.



## HAIL TO THE CHIEF.



# WALTZ EXERCISE.

J. MAGEZ.

33

Musical score for 'WALTZ EXERCISE' by J. Magez. The score is written for a single melodic line on a treble clef staff. It begins in G major (one sharp). The first staff contains several triplet markings and first/second ending brackets. The second and third staves continue the melodic development. The fourth staff includes a 'D.C.' (Da Capo) instruction and concludes with a double bar line.

ELLIE RHEE.

ARR. BY J. M.

Musical score for 'ELLIE RHEE' arranged by J. M. The score is written for a grand staff (treble and bass clef). It is in G major. The first system includes a repeat sign. The second system features a double bar line. The third system concludes the piece with a final double bar line.

## FINGER EXERCISES FOR ADVANCED PUPILS, IN THE POSITIONS.

1. *5th Pos.*

*1st Pos.* *7th Pos.*

*5th Pos.* *7th Pos.*

2. *5th Pos.* *7th Pos.*

*5th Pos.* *7th Pos.* *8th Pos.*

3. *5th Pos.* *7th Pos.*

*5th Pos.* *7th Pos.* *8th Pos.*

## LAST ROSE OF SUMMER.

ARR. BY MAGEZ.

*5 B.* *5 B.* *5 B.*

*5 B.* *5 B.*

Prize Banjo Method.

## HARMONIE JIG.

MAGEZ.

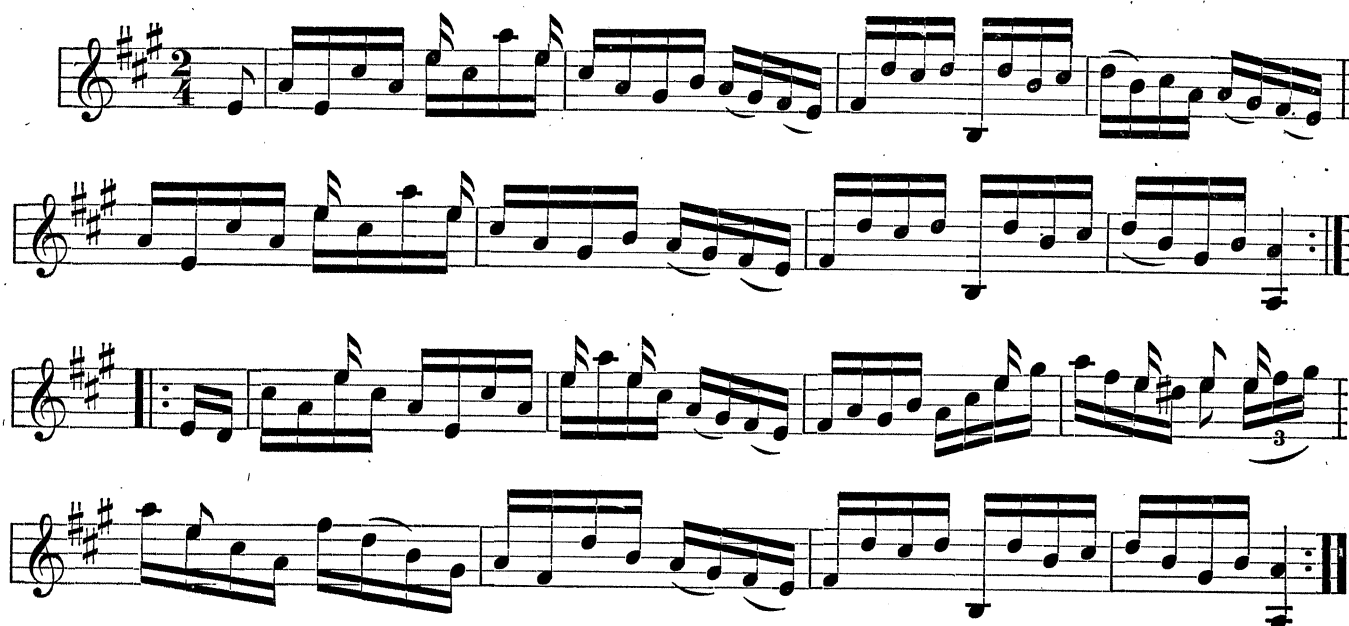
Tune the 4th to B.

## THE MOCKING BIRD.

BY MISS IDA LEE MAGEZ.



## CROW HORNPIPE.

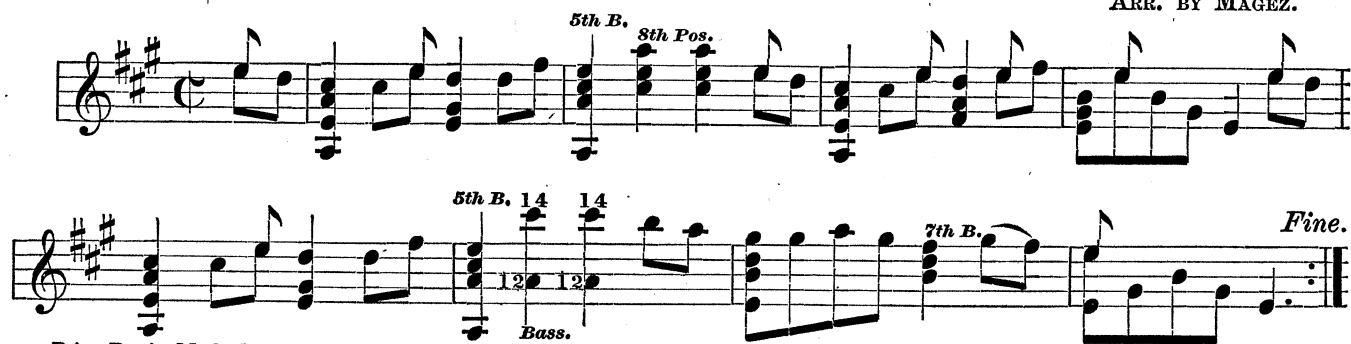


## WALTZ.



## BELL BRANDON.

ARR. BY MAGEZ.



Prize Banjo Method.

3,156—58.

5th Pos.

5th B. 14 14 5th B. D.C.

Bass, 12 12

# KINGDOM'S COMING.

CHORUS.

# ON THE ROAD TO BRIGHTON. (Simplified.)

ARR. BY MISS IDA LEE MAGEZ.

# OLD JOE SWEENEY'S MEDLEY JIGS.

Tune the Bass to B.

## OCTOROON JIG.

ARR. BY J. MAGEZ.



## SWANEE RIVER.

ARR. BY J. MAGEZ.



## FRONT STREET.

ARR. BY J. MAGEZ.



## TALBRIGE.

ARR. BY MAGEZ.

4.

5th Barre.

7th Pos.

5th Barre.

7th Pos.

## HER BRIGHT SMILE.

ARR. BY J. M.

5th Barre.

## BUZZ OF THE WHEELS, OR BICYCLE JIG.

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The piece is composed of ten measures. The first measure begins with a half rest, followed by a series of eighth and sixteenth notes. The melody is characterized by frequent beamed sixteenth notes, creating a rapid, 'buzzing' effect. A double bar line appears after the fourth measure. The final measure concludes with a half rest. The notation includes various musical symbols such as stems, beams, and note heads, all rendered in black ink on a white background.

## BUZZ OF THE WHEELS JIG.

A MINOR.

10 B. — 8 B. —

10 B. — 8 B. —

3rd Pos. 5th Pos.

3rd Pos. 5th Pos.

Double bole. 6 6 6 6

3rd Pos. 5th Pos. 8th Pos.

## KILLARNEY.

ARR. BY MAGEZ.

5 Pos. 5 Bar.

5 P.

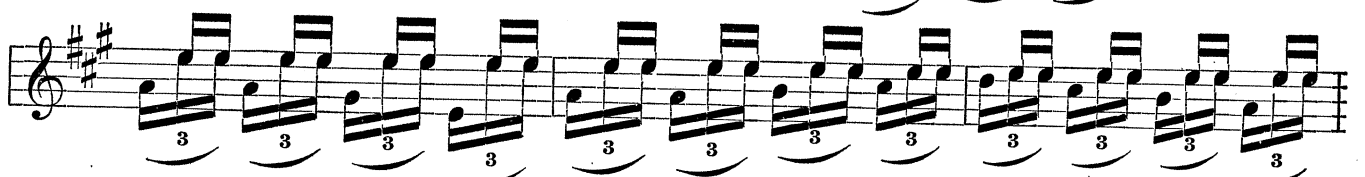
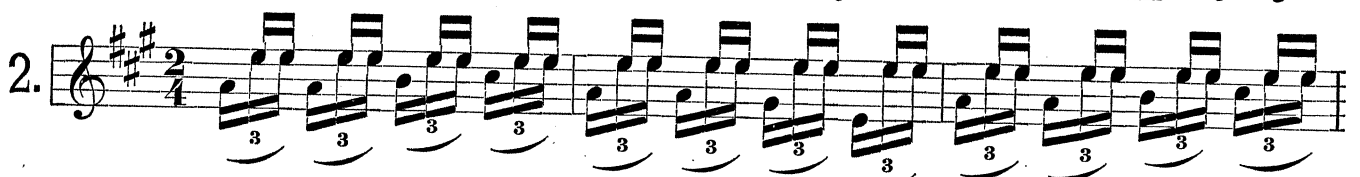
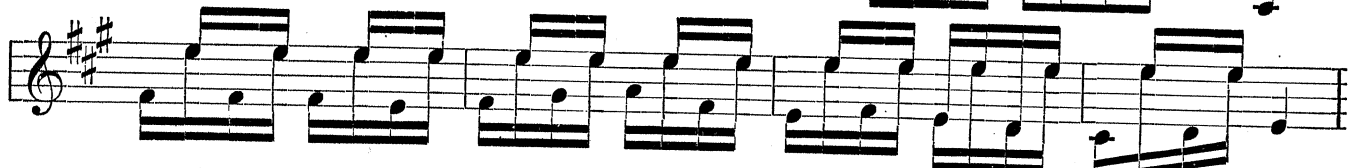
10

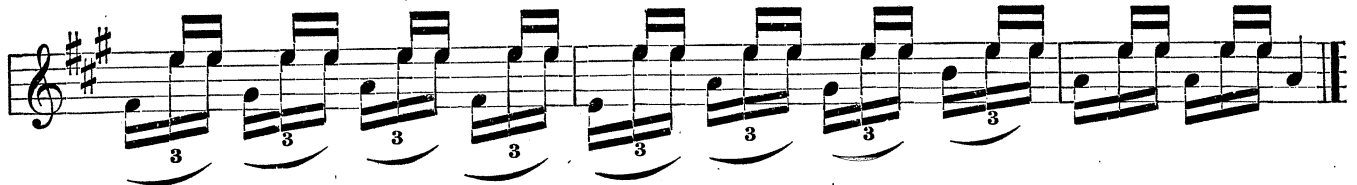


## YANKEE DOODLE SOLO.

With Variations and Imitations.

JOHN MAGEZ.

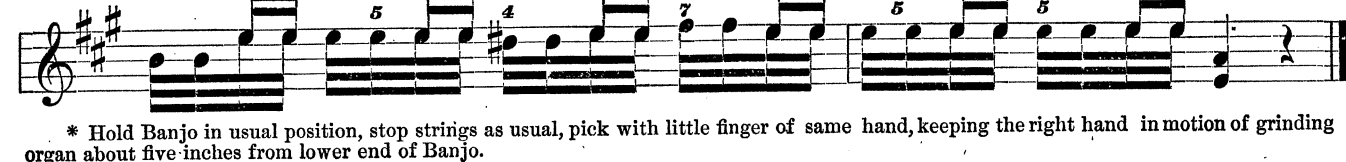




Hand Organ Imitation.\*



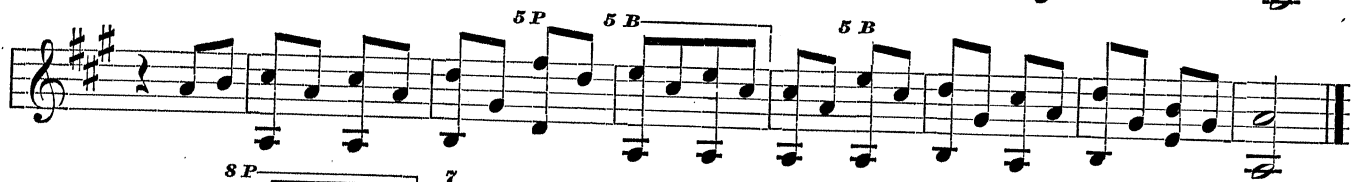
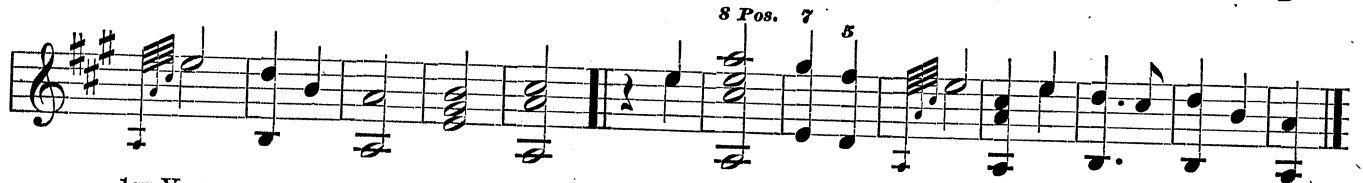
Strike or Beating.



\* Hold Banjo in usual position, stop strings as usual, pick with little finger of same hand, keeping the right hand in motion of grinding organ about five inches from lower end of Banjo.

Prize Banjo Method.

## HOME SWEET HOME.



## 2ND VARIATION.



The musical notation consists of ten staves. The first seven staves are in 4/4 time and feature a continuous eighth-note melody. The eighth staff changes to 2/4 time and includes trills marked 'Tr.'. The ninth and tenth staves continue the melody with trills. Fingerings are indicated by numbers 5, 7, and 8, and letters P (pick) and B (thumb). Trills are marked with 'Tr.' and a small triangle above the note.

The notes with the stems turned up, trill with the first finger; those with the stems turned down, pick with the thumb.

## THE GREAT THIMBLE MARCH.

This musical score is for 'The Great Thimble March', a piece from the 'Prize Banjo Method' series. It is written for a single melodic line on a Banjo, indicated by the treble clef and the key signature of two sharps (F# and C#). The time signature is 4/4. The score consists of ten staves of music. The first staff begins with a '4' in a box, indicating the starting fret. Various fingerings are indicated by numbers 1-4 above notes, and '8th Pos.' (8th position) is marked at the beginning of the first staff and above several measures. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several repeat signs and a double bar line. The final staff includes a triplet of eighth notes. The piece concludes with a final chord in the key of D major.

8 Pos. 7 5 5 Pos. 8 7 5

*Minors.*

*Fine.*

5 B B

5 B 7 B

*Minor.*

*D.S. al fine.*



## FLYING CLOUD SCHOTTISCHE.

Tune the bass to B.

The musical score is written for a single melodic line on a treble clef staff, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece consists of 58 measures, organized into 11 systems of five staves each. The notation includes various musical elements: eighth and sixteenth notes, beamed sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above notes, and barres are marked with '7 Barre' at measures 10, 15, 25, 35, 45, and 50. Trills are marked with a '6' above notes at measures 20, 30, 40, and 55. The piece concludes with a double bar line and repeat dots at measure 58. The word 'Fine.' is written above the staff at measure 20.

7 B.

7 B.

6

1 2 3 3  
Top figures strings.  
9 10 9 10 9 10 9 10  
Frets.

1 2 3 4  
Strings.  
9 10 9 10 9 10 9 10  
Frets.

3

*D.C. al fine.*

## LOUISVILLE MARCH.

J. MAGEZ.

## SECRET LOVE GAVOTTE.

*Moderato.*

*un poco allegro.*  
 7th Pos. 6th Pos. 5 B.



6 P. 5 B.

*poco rall.*

12 11 12 14 12

8th Pos.

*a tempo.*

5 B.



*TRIO.*

5 P 12 5 P 5 P 5 B 5 B 5 B 5 B

5 B 5 B 5 P 5 P 5 P 5 B 5 B 5 P 12 8 9 7 9 8 P

*Finale.*

5 B

*p*

12 12 14 12 12 7 P 5 B

## KENTUCKY JUBILEE SINGERS SCHOTTISCHE.

ARR. BY J. MAGEZ.

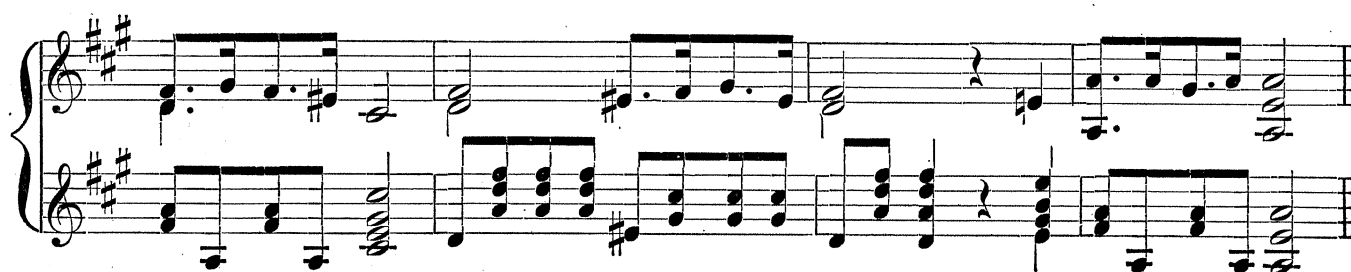
5 Pos. 5 5 5 5 7 Pos.

5 B 5 P 5 B 5 Pos.

5 Pos. 7 Pos.

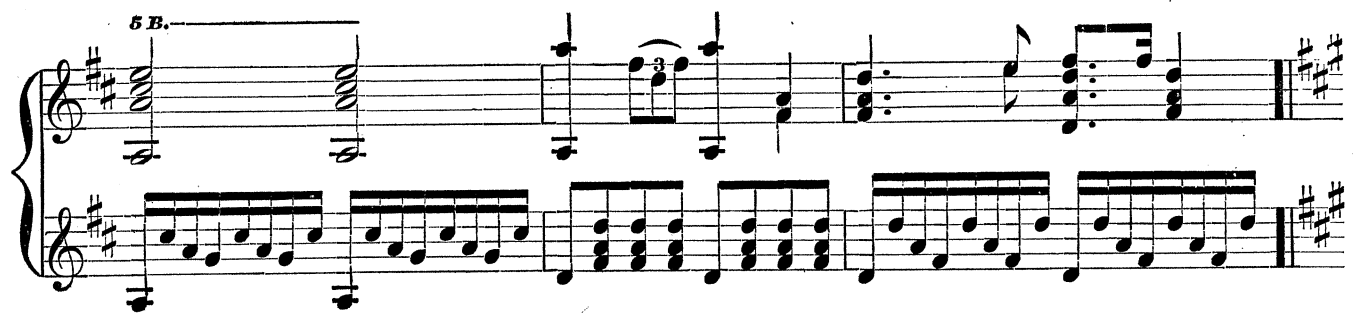
5 P 7 P 5 P 12 5 B 7 P

5 Pos. 5 Bar. Fine.











Original.

### GALOP.

To be played after the Fandango.

Prize Banjo Method.

3, 156—58.

4



## MY PRETTY JANE.

H. R. BISHOP.

ARRANGED BY J. MAGEZ.

FOR TWO BANJOS, OR TWO BANJOS AND VOICE.

*Andantino.*

8Pos.

5 Pos.

5 Pos.

5 B

5 Pos Frets

Strings

5P

## DEVIL'S DREAM AND JORDAN.

STAGE PIECE.

ARRANGED BY J. MAGEZ.

The musical score is written for a single melodic line on a treble clef staff in the key of D major (indicated by two sharps) and 2/4 time. The piece is divided into two main sections: 'Strike' and 'Jordan'.

The 'Strike' section begins with a treble clef and a 2/4 time signature. It features a series of eighth-note patterns, often beamed in pairs. Fingering numbers (1-5) are placed above the notes. The section includes several triplets and ends with a double bar line.

The 'Jordan' section follows, also in 2/4 time. It continues the melodic patterns with various fingering instructions. The piece concludes with a final double bar line.

Key musical elements include:

- Strike:** A section characterized by eighth-note runs and triplets, starting with a 'Strike.' instruction.
- Jordan:** A section featuring similar eighth-note patterns, starting with a 'Jordan.' instruction.
- Fingering:** Numbers 1 through 5 are placed above notes to indicate fingerings.
- Triplets:** Groups of three notes beamed together, often with a '3' above them.
- Time Signature:** 2/4 time throughout.
- Key Signature:** D major (two sharps).

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